

# THE RCM MAGAZINE



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# THE R.C.M. MAGAZINE

*A Journal for PAST &  
PRESENT STUDENTS and  
FRIENDS of THE ROYAL COLLEGE  
OF MUSIC, and Official Organ  
of THE R.C.M. UNION..*

*'The Letter killeth, but the Spirit giveth Life.'*





## Editorial

*"Extreme 'busyness,' whether at school or college, kirk or market, is a symptom of deficient vitality."—R. L. STEVENSON.*

There are some people in the world who always have time to spare and who yet get through an extraordinary amount of business of very different kinds. Ordinary mortals who occupy the whole of their time in managing one small department of business, and who too often find at the end of their day that they have only mismanaged it, envy these people and wish they could discover the secret by which they work. Generally the only thing one can discover about them is the fact that they do not seem to be particularly busy. They do not glance at their watches or at the door while you detain them with conversation which has nothing to do with their own special affairs ; they do not answer the telephone in a tone of voice which suggests that before they know who you are they have mentally consigned you to a climate even less pleasant than that in which we live at present ; they do not talk about having or not having "a moment to spare," and they are frequently found taking a slow pull at a pipe.

The last is of course only characteristic of the male section of these people, and to know whether it is a contributory cause or only an effect we should have to gather much fuller statistics of the appearance of this attitude of mind in both sexes than we have at present. Certainly we have known some women who have attained it without the help of a pipe. The Editor of the Magazine, for example, knows by experience that among the younger generation of Royal Collegians it is far easier to arouse interest and to get the necessary help from women students and ex-students than it is from men of the same standing. Nor is this in the least accounted for by the old-fashioned theory that women have nothing to do but interest themselves in trifles. That has been entirely supplanted by the equally unjust one that women, and particularly young women, are entirely wrapped up in the importance of their own concerns.



The capacity to give one's self freely to many interests without dissipating energy is not really a question of sex but it is to some extent a question of age, and it is possible that in this respect a woman, as a well-known advertisement states in the form of a question, grows old sooner than a man. One meets very few men under the age of forty who show capacity in the direction of leisurely accomplishment. To draw the example once more from the pages of this Magazine, in the last few years it has been the senior professors of the College and the older members of the R.C.M. Union who, amongst the multiplicities of public service and the many exigences of private life, have yet found time to contribute the articles which have formed its major interests. The Director, who term by term writes out his Address with his own hand in order to insure its accurate transmission in print, Sir Walter Parratt, Sir Charles Stanford, Dr Shinn, Dr Walford Davies, Dr Alcock, Dr Percy Buck and Mr Aveling, to name only a few, must one imagines be all fairly busy men, yet the readiness with which they have helped on this small venture with their wholly delightful articles might deceive the ignorant mind into the delusion that they were all on the look out for some useful employment. We could make this list of the older contributors longer, if it were meant to be a list, which it is not ; it is extremely doubtful on the other hand if the closest search through the last four or five volumes would provide an equally long list of junior men, in spite of the hundreds there are to draw upon, who have occupied a page apiece.

This, however, is only a small example of a state of things prevalent in many departments of life. The difficulty for most of us is twofold, for it is quite possible to go to the other extreme, to be readily accessible to every claim upon one's time and attention, to give one's effort in many directions and to stimulate one's interest to meet every appeal which presents itself, only to find that in the long run one has accomplished nothing. One is then apt to wonder where one ought to have drawn the line and what refusals one should have made at the outset. It may be doubted, however, whether that is really going to the root of the matter. It is not so much a question of drawing the line round the externals of one's action and saying, " I am too busy to attend to A, B and C, so I will concentrate all my efforts upon D," as it is of shaping one's mind to realize the relative importance of all, and giving just so much energy to A, B and C as they actually demand. If one can only do that, it becomes



possible to let the smaller things have their place without encroaching on the bigger activities. By some such process of mental training do the useful people of the world, the people who come through the day with a margin of time to spare, manage what seems a miracle to the comparatively inefficient people who are always too busy to turn round.

At the present moment the Magazine has to face what without exaggeration may be called a crisis in its career. It is losing Miss Eaton, who for several years has been its most devoted Honorary Secretary. The misfortune is not due to any cessation of enthusiasm on Miss Eaton's part, but simply to the fact that, having accomplished the object with which she first took the Magazine in hand, she feels very justly that it is now time to occupy herself in a larger sphere of action, and to give her powers of organization more thoroughly to the social and political work in which for a long time past she has been keenly interested. Everyone who knows Miss Eaton at all knows that she is a person of wide activities, and however sorry we may be to think that in the future we are to enjoy a smaller share of them, no one can dispute the wisdom of her judgment in this matter.

The Magazine owes its continued and prosperous existence primarily to Miss Eaton. She has lifted it out of the financial slough in which it was struggling when she first came to its assistance, and placed it upon a firm footing. She has arranged its organization, procured it many contributors, and written countless letters to insure its efficiency. Best of all, no one except those intimately concerned has known how hard she has worked. She has never been too busy to attend to its affairs. The fact that we can look with confidence to the future is largely due to the thoroughness with which the Honorary Secretary's work has been done in the past. It is also partly due to the fact that we have been fortunate in securing a new Honorary Secretary, Miss Gladys Hislop, who is taking up the duties with equal enthusiasm and good will. At the last meeting of the Magazine Committee, when Miss Hislop was unanimously elected, a very hearty vote of thanks for all her untiring efforts was accorded to Miss Eaton. All the readers of the Magazine will join the Committee in feelings of gratitude. We hope they will do more, and express their thanks by copying her example, and that more of them will try to improve the Magazine by finding time to work for it.



## The Group of Professors

With this number we present to our readers a picture which all will appreciate. The portrait group of professors of the College was specially taken for the Magazine last term by Mr Geoffrey Parratt. We take this opportunity of thanking Mr Parratt very heartily for the trouble he has taken, and also we thank all those members of the professorial staff who were so good and so brave as to face the camera. Unfortunately the group is by no means complete, and some readers who look for the faces of their own teachers will be disappointed. This, however, is inevitable, and their absence argues no lack of goodwill or of courage. Probably it would be impossible to discover any hour of any day in the year when the whole College staff could come together, and we must be grateful for the fact that a great many professors came specially to the College in order to make the group a success.

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## Director's Address

(MAY 6, 1912)

*"The highest energy emerges from the lowest self-surrender ; secular progress, from spiritual aims ; social cohesion, from lonely dignity of soul."*

—J. MARTINEAU

The vociferous pleasure which the College always shows when it gets to the end of its holidays is delightful. But we have to put on some airs of mourning at this time of the year, in spite of the pleasure of coming together again, because we come together with conspicuously reduced show of our companions in good fortune. For this is the time of year when a lot of scholars always come to the end of the tenure of their scholarships and many brilliant students often leave for other reasons ; so we count our losses ; and we may now as usual take the opportunity to refer to some of the most distinguished of the departed ones by way of constituting our roll of honour.

I may safely put in the forefront of our losses Mr Philip Levine, who has been so long the trusty leader of the Orchestra, and the hero of many distinguished performances in College Concerts of all sorts—





PROFESSORS OF THE R.C.M.





and a Collegian who was always ready for any work, and always put unstinted energy into anything he had to do, and was always unfailingly cheerful and dependable.

In Mr Cedric Sharpe we lose one of the most distinguished scholars who ever graced the College. A splendid violin cellist and also a person with a natural aptitude and disposition for culture, taking lively interest in things artistic and literary. He has given us plentiful proofs that he is gifted with a mind, and the will to use it. It is the more delightful to be able to enrol him as the son of a distinguished Professor for whom so many Collegians have so great an affection.

In Mr George Baker we lose a fine singer who combines splendid qualities of voice and technique, and has often delighted us at College Concerts, and also in our College Operas, in which latter he manifested such remarkable powers as an actor.

We lose in Mr Joseph Ireland a most interesting personality, full of genuine aspiration and energy ; a fine singer, a musician endowed with admirable gifts of interpretation and a man who inspires regard and confidence.

We lose in the dainty personality of Miss Emmie Gregory a delightful pianist, endowed with exceptional musical sensibility and intelligence ; and possessed with such ardour that she has sometimes imperilled her health by overwork. It is also well worthy of record that her gifts were not confined to musicianship, as she had literary capacities as well, and wrote one of the best history essays ever produced in the College.

In Miss Evelyn Pickup we lose another of the most ardent spirits that ever adorned the College, who like Miss Gregory, sometimes endangered her health by the keenness with which she threw herself into everything she took in hand. She has been one of the foremost violinists in the College for some time past, and figured with great success in numerous College Concerts, as well as at the front desk in the Orchestra.

The departure of Mr R. W. Robson deprives us of the company of a devoted lover of his art, and one of the keenest of men, who I believe kicked several goals in a recent College football match.

Mr Edward Walker's departure removes from our midst an able musician and a brilliant organist, and a trusty personality, who is sure to do himself and the College credit wherever he goes.

In Mr Leonard Carrodus we lose a gifted violinist who is sure to uphold the honour of a name well known in the profession as well as the traditions of the College in his future career.

In Mr Probin we lose a fine horn player, and a man of most estimable disposition, who has shown a constant appreciation of his responsibilities as a scholar in spite of occasional difficulties.

There are many more who have had honourable careers at the College and distinguished themselves when opportunity offered ; but the list is already very long, and I do not want to lessen the honour of enrolling our most notable personalities by making claim to too many paragons.

We are proud to send out such pupils into the world. What we seem to lose the world gains ; and all those I have named bear the impress of the College so unmistakably that we feel they will help to bring honour and respect to it hereafter by their characters as well as their art.

But while we congratulate ourselves on such a lot of fine College types we have to admit an exceptional misfortune. It is very unusual that we have to part with members of the College for deficiencies, and such a remarkable occurrence cannot pass unnoticed. I can spare the uncompleted individuals who have provided us with this rare experience the pillory of being named, but the fact cannot be ignored that for once in a way we have had to dispense with a gifted scholar in the very first year of his tenure of a scholarship, and to cancel the renewal of a scholarship which had been granted to another. One showed a total incapacity to understand the meaning of the pledges he had given when he took up his scholarship and misconceived the effect of futile evasions ; and the other proved incapable of carrying out intentions even if they had been of a highly meritorious description. I am sincerely sorry for both of them. We may draw a veil over such curious manifestations with a sigh of regret, and comfort ourselves with the reflection that they represent familiar types of deficiencies which College influence generally serves to correct.

We feel confident after ample experience that the spiritual atmosphere of the College helps weak ones to go straight, and encourages impulses that are healthy and generous. There cannot be any doubt that such influence is of the very greatest importance and it is inspiring to think that we can all of us in our several ways take part in maintaining and strengthening it.



It is attained by building up a consistent College tradition, by the maintenance of a high standard of life, in which straightness, keenness, good sense, good fellowship, the capacity for taking pleasure in doing well and promptly what has to be done, and enjoying life intelligently are conspicuous features. It is good for everyone to have the feeling of being a member of a community which is winning its way to an individual and honourable position in the world, and to take pride in following those who have helped to build up the College tradition in the past, and to go on building and maintaining its constant progress.

In this connection it may be useful to consider a little more decisively what tradition means. For young people who are trying to do something worth doing and are still in the early stages of that endeavour sometimes find it difficult, through inexperience, to distinguish between tradition and convention—and they sometimes repudiate traditions under the impression that they are warding off conventions. So it is of importance to have a clear idea of the difference between them. The difference really is that traditions are alive and conventions are dead. Young people are hindered from distinguishing between them because while both traditions and conventions are recommended to them by elderly advisers, it is to be observed that a good many people when they get old have relapsed into mechanical habits and do a lot of things in art and elsewhere which have no real sense in them, because it saves the trouble of thinking or of trying to do things differently from what they are accustomed to, or from what they see other people doing. So when old people of sense preach the advisability of doing things in accordance with wisdom garnered from the experience of those who have gone before, some ardent young people quite naturally rebel, and think they are preaching conventions; and, as they feel themselves very much alive they resent the advice which seems to involve giving up being alive in their own way and they repudiate things which would even help their own vitality, if misconceptions did not blind them.

All the advantages we enjoy in the general ordering of our lives are the outcome of strenuous and devoted endeavour on the part of those who have gone before us. All our methods of art are the discoveries and contrivances of countless generations of wise people who were physically and mentally as much alive as we are. Our College tradition has been built up by those who were most active in doing well; by

people who showed good sense in the ordering of their lives and their interests ; by people who were set on enjoying their lives by making good use of them. It is not possible to make life worth living without taking advantage of what the people who have gone before have found out about it. And that is tradition. It is not by following rules blindly and merely observing the letter ; in order to get good out of rules one must understand what they mean. Rules which are merely followed because they are rules, and without any sense of what they mean, are little better than dead conventions.

If you want to be thoroughly alive and to make life worth living you must question things which appear to be mere conventions ; if you do not they will choke you.

That appears to be the origin of the rebellious attitude which is frequent and familiar in young people about doing what they are told. It is a very healthy instinct, and it comes to harm merely because people without much experience are not in the most favourable position to distinguish traditions which are profitable from conventions which are unprofitable and stupefying. It does require a certain amount of understanding to distinguish between one and the other ; and that is the reason why people who do not want to be bothered to think have to follow customs so blindly. Some customs are serviceable enough and society in general could not well get on without them. But like rules they are most likely to be serviceable when they are understood and their appositeness proved by practical experience. Lots of customs which are serviceable in certain conditions are worse than useless in other conditions, and it wants but little thinking to see it. When electric light superseded candles the custom of having a rim to catch the guttering wax or tallow became absurd ; but people who do not use their minds like to see the rim in an ornamental electric light bracket because they are accustomed to it ; and it is the same in Art and in the ordinary affairs of daily life. Most people do not think, they only feel ; and when they feel comfortable in doing what they are accustomed to do, or what they see other people are accustomed to do, they do not enquire whether what they are doing has any sense or advantage in it. One of the things they miss is the chance of establishing their own personal individuality. We have not developed our College tradition by following established customs, but by exerting our own individual judgment about things, and



by dispensing with things that are mere dead conventions and finding out what customs and traditions had life in them, and adopting the good sense we got out of them for our own needs. We naturally want the College to be different from other Institutions in its characteristic spirit. It could not be that if it were merely content to do what it was customary to do or modelled its life on that of other similar Institutions. We had to find out our own way, taking such apposite traditions as we could lay hold of as a foundation, and then slowly building our own particular tradition on these foundations; and dispensing, in the light of experience, with the conventions which are merely bits of tradition which have no life left in them and have become ossified.

The spirit of our British race is shown in the determination not to be sat upon or overwhelmed by conventions. But it gets the reputation of being slow because it is careful to choose patiently the things that will be serviceable, and not to throw away with the rubbish a great deal that still might serve admirably for personal and general well-being. The persistence of energy is at the bottom of it—the persistence which can control itself till it is sure of the difference between live traditions and dead conventions.

A certain amount of apparent disorder in art and in other things is a sign of life. The world does not get on by doing the same things every day, but by finding out the things it is not worth while doing or putting up with, and doing something better or more serviceable.

When we come across things which appear to be disorderly we ought to distinguish between what is merely wanton and silly and such things as upset existing order to get something better. Before you take it upon yourselves to disturb existing order it is advisable to get some capacity to distinguish between what is merely formal and obstructive and what is alive and sensible. It must be confessed that impatience with existing order does not often go with the amount of understanding which is necessary before there is a likelihood of its being disturbed with wisdom and profit. Some people are in such a hurry to do things their own way that they cannot wait to see whether their way is better than other people's—and they sometimes make a splash, and very often make very little more. And what, in Heaven's name, when you come to think of it, is the use of a splash?

We all of us want help from one another. There is no such thing as being wise all by oneself. The man is wisest who can pick out and apply the wisdom of other people, of the past as well as the present. We pick the brains of the past most because the brains of the present bewilder us so much. Personal and social relations and misdevised reputations prevent our seeing clearly the drift of our contemporaries, whereas the people who have gone before have got sifted and do represent something definite. The general sum of what we can learn from them is that which makes tradition; and in our particular case the sum of all the best thinking and doing and living of the College people of the past is what is building up our College tradition and attitude of mind.

Before I leave the subject, there are two small things it is desirable not to overlook. On the one hand the good traditions of any institution or school are most helpful supports for the feeble minded and the feeble willed when they are looked at in the right way; but on the other they can become seductive demoralizers where they are looked at in the wrong way. When we belong to an institution which has sound and sensible traditions, we find we have a lead given us by the general attitude of mind without our having to decide between conventions and traditions. Lots of people who do not trouble their heads whether things are conventions or living guides of action are kept in the ways of good sense by the general mental attitude which is the outcome of sane traditions; and as long as the institution which has them continues to be alive and moving it will always be so.

But there often comes to well established institutions and to old people and also to young people who inherit the prestige of fine traditions a condition which is not helpful but the reverse. That danger arises when an institution or branch of Society has attained to such prestige that those who belong to it become over-complacent, and think they may take things easy and sun themselves in the glory that has been accumulated by others and is being adopted by themselves. It is like the young man who says to himself and all comers "I am the son of Jones who made the first wireless to the moon, and I am twiddling my thumbs. My dad made enough for us both." The type is unfortunately familiar, and we know what it is bad and good for. And it would be just the same with people who sat down and said, "We belong to this or that Institution which is a jolly fine place, and can even put letters to our names which



show that we are distinguished. Now we can take it easy." That is the way institutions as well as people go to the dogs. It is under such circumstances that traditions degenerate into conventions and even nations collapse in mere self-complacency. We have not got to that stage of prestige as yet. If the College ever does get there it will be through the spirit and good sense of yourselves as well as of those who have gone before you. It will be a grand thing to have helped in achieving it ; but a very pitiful situation if those who hereafter enjoyed the advantages of having it achieved for them thought they could sit down and take it easy. We owe it to those who have gone before us to improve upon what they have done, and those who come after us will owe it to us to improve on what we have done and so keep the tradition growing.

The College grows and prospers only when it is thoroughly alive—that is obvious—not when it is taking it easy and feeling comfortable. One of the surest incentives to progress is to feel uncomfortable. If we are healthily constituted we feel uncomfortable when we realize that something might be made better than it is, and then we start to help to make it so. The best retrospect a man can have when he is getting to the end of his little spell of living is to look back and feel in himself that there were some things that wanted making better in his time, and that he had really helped to make them so. Even in the College there must be things which might be made better and for the present there cannot be a much pleasanter occupation than finding them out and trying to make them better. Every little person's little life counts ; and when it is made better—really better—it is better for those who are associated with it. The little life counts in its relation to the College, and the College counts in its relation to the country at large, and so by ever expanding relations to wider and wider spheres of influence. The College tradition which is built up by the activities of individual lives does not concern the College itself alone ; but helps to the bettering of a considerable part of humanity. No doubt it is but a little place by the side of a great University, but it is not by size or numbers alone that its value can be gauged ; but by the amount of wholesome influence it is capable of radiating on all sides. And that is achievable mainly by fine traditions.

## Samuel Coleridge-Taylor

(Born August 15, 1875 ; died September 1, 1912).

*" He has gone from us for ever,  
He has moved a little nearer  
To the Master of all music,  
To the Master of all singing ! "—LONGFELLOW*

All members of the College share in the sorrow which the news of the sudden death of Mr Coleridge-Taylor brings. It is not, of course, the same to all. To a small circle of his fellow-students it is sorrow for a near friend ; to the larger number of his contemporaries at the College it is regret for a man whose remarkable gifts they admired in student days, to whom they looked as one of the most distinguished of their number, and whose career they have followed with constant interest ever since. Again, those who never came across him personally at all, will share in it more as one feels sorrow for the cutting off of any fine career of public service.

But to whatever extent or from whatever standpoint, we must all be deeply concerned, for of all the able composers which the College has produced, the name of Coleridge-Taylor is the most widely known to the world at large ; his music has gone furthest, has spoken with a clear and unmistakeable voice to the greatest number of people, and so we hold in honour the memory of a man who brought much honour, not only to the College, but to the art of music. For his most successful work, *Hiawatha*, has done much to spread the love of music among many and varied classes of society, from Public School boys to mill hands and miners and dwellers in remote colonial townships. Its mission has been to do for music what Longfellow's poem has done for poetry.

I remember some years ago a young man, a clerk of some kind in the City, telling me that he had begun to read poetry, and had made a start with Longfellow's ' *Hiawatha* ' ; and his case was typical of thousands of young people in the schoolroom and the office, who have first felt the power of poetry through the direct and simple pathos, the warm rich colouring, and the insistence of measured phrases which are salient characteristics of Longfellow's work. They are equally salient in the music, and they gave to Coleridge-Taylor's translation of the poem into music its peculiar force and instant attractiveness to minds who previously had



had but little musical experience. Choirs were formed for its performance, choral societies which hitherto had maintained a precarious existence upon annual performances of *Elijah*, *Messiah* and *The Golden Legend*, entered upon a new period of active life when *Hiawatha* was placed before them, for it appealed at once to many sides of human feeling, and engaged many types of artistic activity.

Some readers of the Magazine will remember the first appearance of 'Hiawatha's Wedding Feast' at that memorable College Concert given in the old temporary hall in November, 1898. Those of us who were members of the exceedingly 'scratch' choir who sang it remember well the thrill of excitement with which we rehearsed it, as we realized that here was something really new and really true. It was not a bit like any of the masters whose work we held in the highest veneration, but we rejoiced in its buoyancy of rhythm, the fearlessness with which each point was driven home, the freshness and piquancy of the whole thing, which yet was compatible with perfect honesty and even a certain bluntness of expression. It was popular music in the best sense, the only sense in which music can be healthily popular, because the composer had not taken the element of popularity into account at all in writing it. He had expressed himself and the poetry in the most natural terms, and no doubt it was a surprise to him to find how easily his musical speech was understood and how thoroughly it appealed to people.

In the later sections of *Hiawatha*, especially in 'The Death of Minnehaha,' he did even better, for the poem appealed more strongly to human sympathy and brought out deeper qualities of expression. But elsewhere, however thoroughly we search his list of compositions (and it is a long one for so young a man), whether we turn to his subsequent festival works, or the striking music which he wrote for Sir Herbert Tree's productions at His Majesty's Theatre of plays by Mr Stephen Phillips, or the charming cantata, 'A Tale of Old Japan,' which the London Choral Society produced only this year, or the delightful instrumental pieces and songs, we do not find quite the appositeness which struck us all so forcibly when we first heard *Hiawatha*.

No doubt this was partly due to the fact that no other libretto could call out the same sympathetic vibration from a man who was pre-eminently a composer in one *genre*. But something too may be put down to the tarnishing effect of popularity, without casting any doubt upon his honesty

of purpose. For unfortunately that particular charm of unconsciousness is necessarily brushed away as soon as people appreciate it widely, and when everyone tells an artist that he does one kind of work peculiarly well, it is only natural that he should do more of it and try to excel himself, and that way is dangerous. It is after the first shouts of acclamation that the artist's real struggle begins.

Coleridge-Taylor was still in the midst of the struggle when his life was suddenly cut short. If he had not emerged from it with a work which added full maturity to the spontaneity of his youthful success, he had yet given many proofs of his consistently honest aim and had moved many steps in the direction of such a work. He had enlarged his experience in many ways, by travelling in America, where he did much conducting, and in Africa, where he came in contact with the native races from whom he was partly descended, and by playing an important part in the competitive musical festivals of the English provinces. All these in their different ways are splendid schools in which to learn where the direct appeal of music lies in human nature. One is tempted to ask what would have come of it, and why so much preparation should be foiled of its result. But both questions are unanswerable unless we can find an answer in the quotation from *Hiawatha* at the head of this article.

Mr Coleridge-Taylor was full of activities of many kinds when he was suddenly attacked by illness and fell in the street. After a few days' illness (influenza complicated by pneumonia) he died in his house at Croydon, on Sunday, September 1. The funeral was attended by representatives of many musical institutions with which he had been connected, and at the service the funeral march from the 'Death of Minnehaha' was played on the organ by Mr H. L. Balfour, Mr Julien Henry sang one of his songs, and the slow movement of his violin concerto recently written and produced in America last May, was played by Mr Willie Read.

The part played by the last-named reminds us of another career in its different way as promising, perhaps more promising than that of Coleridge-Taylor, though it was allowed less time for its accomplishment. It was Mr Willie Read, himself an old Royal Collegian, who played the violin solos at the concert given at Croydon in memory of William Hurlstone, after his death a few years ago. Hurlstone and Coleridge-Taylor were composition scholars of the College at the same time, though Coleridge-Taylor was a little the senior. To have lost so early two such distinguished



composers of one generation is a heavy blow, the more so when we consider what different ranges their art seemed capable of covering. Hurlstone had the sensitive perception and delicate idealism which cannot lay hold upon the large masses of humanity with a vigorous and sudden grasp, but nevertheless makes its presence felt ; Coleridge-Taylor no doubt had something to acquire in perception through experience which the other possessed naturally, but he had the strong grasp at the outset which made him able to exert an immediate influence upon the music of his time. We may be proud to think that that influence has been a beneficial one, and that he has occupied a distinctive place in the spread of musical culture which insures for him a lasting and honourable memory.

H. C. C.

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### The R.C.M. Union

*"We lack not songs, nor instruments of joy."*—BLAKE.

#### ANNUAL "AT HOME"

Seven Annual 'At Homes' now stand to the credit of the College Union, and though it may seem lacking in variety and invention to say that the 'At Home' which took place on Thursday evening, June 27, was even larger and more genial than any of its predecessors, the statement has at least the merit of plain truth. As one of the guests put it "Never were so many happy smiles seen on so many faces before." Those who wish to have a full account of the party, will find this from another pen elsewhere in the Magazine, but in this column the Hon. Secretaries have the delightful privilege of recording that vote of warmest thanks which the Committee passed at its last Meeting to Mr Visetti for his beautiful and generous gift of flowers, and to the distinguished artists who gave their splendid artistic services with such ready kindness. They offer also very warmest thanks to the Director, for the lovely flowers he gave, and they wish to express their gratitude to all those members of the College staff, and of the Union, whose helpfulness and co-operation contributed so much to the success of the 'At Home.'

#### MEETING AT MEMBER'S HOUSE

An exceptionally enjoyable party was given on Wednesday evening, May 29, at 9 Manson Place, Queen's Gate, S.W., by kind invitation of

Mrs Capel-Cure, when there was a very large attendance of Members.  
The programme was as follows:—

CHROMATIC FANTASIA & FUGUE .. .. . Bach  
(arr. von Bülow)

MR HAROLD SAMUEL

SONGS a. Vessenyiavodee .. .. . Rachmaninov  
b. Air of the Snow Maiden Rimsky-Korsakov  
c. Bolero .. .. . César Cui  
MISS AGNES CHRISTA

At the Piano: MISS FLORENCE HANSON

QUINTET in D minor for Piano & Strings

Frank Bridge

1. Adagio—Allegro moderato.
2. Adagio—Allegro con brio—Adagio
3. Allegro energico.

MR HAROLD SAMUEL and the ENGLISH STRING QUARTET  
(Mr Thomas Morris. Mr Frank Bridge)  
(Mr Herbert Kinze. Mr Ivor James)

In response to clamorous applause, the English String Quartet played the fascinating Reel 'Molly on the Shore' (arr: by Percy Grainger) and Mr Harold Samuel was prevailed on to rejoice all hearts by singing two of his inimitable comic songs. The College may well be proud of possessing in Mr Samuel and the English Quartet artists whose achievements are high in the serious department of their art, and who are yet second to none in the qualities of wit and brilliant humour.

#### ELECTION TO COMMITTEE

A casual vacancy occurred on the Committee at the end of the Mid-summer Term, owing to Mr Eugene Goossens ceasing to be a present pupil of the College. Mr Harold Hight (who is already a member of the Magazine Committee) was elected to fill this vacancy.

#### ANNUAL SUBSCRIPTIONS

One word to those who have not as yet paid their Subscriptions for the current year—*Bis dat qui cito dat.*

MARION M. SCOTT }  
A. BEATRIX DARNELL } *Hon. Secretaries*

### College Concerts

"Till every string's according glee  
Was blended into harmony."—SIR W. SCOTT

Thursday, May 30 (Chamber).

1. SONATA for two Violins & Piano, in G minor, op. 2, No. 8 .. .. . Handel  
ELSIE DUDDING (Scholar), A.R.C.M.  
DORA GARLAND (Scholar)  
BERTHA NOTTINGHAM (Scholar)
2. SONGS .. a. When daisies pled .. Dr Arne  
b. The lass with the delicate air .. Michael Arne  
CORAL PEACHEY, A.R.C.M.
3. TRIO for Strings in A minor, op. 77b Max Reger  
EUGENE GOOSSENS (Scholar), A.R.C.M.  
THOMAS PEATFIELD, A.R.C.M.  
JOHN K. SNOWDEN (Scholar)
4. SONGS .. a. Stille Thränen .. Schumann  
b. In the Highlands .. Jensen  
JACOB WILLIAMSON (Scholar)

5. ORGAN SOLO .. .. . A. Guilmant  
March on a Theme by Handel  
JOHN S. ROBSON
6. SONGS .. a. The Cuckoo Madrigal  
b. 'Twas pretty to be in Ballinderry } .. Irish  
DORA HORNER (Scholar)
7. QUARTET for Strings in E flat, op. 51 Dvorak  
ELSIE DUDDING (Scholar), A.R.C.M. DORA GARLAND  
THOMAS PEATFIELD, A.R.C.M. (Scholar)  
M. THELMA BENTWICH (Scholar)

Accompanists—  
H. ARNOLD SMITH, A.R.C.M.  
CONSTANCE STOCKBRIDGE



## Thursday, June 13 (Chamber).

1. QUARTET for Strings, in E minor, op. 59, No. 2 *Beethoven*  
EUGENE GOOSSSENS (Scholar), A.R.C.M.  
ELSIE DUDDING (Scholar), A.R.C.M.  
THOMAS PEATFIELD, A.R.C.M.  
JOHN K. SNOWDEN (Scholar)
  2. SONGS .. a. The little waves of Breffny } *Graham*  
b. April .. } *Peel*  
c. The Moon on the one hand }  
BLDWEN LLOYD
  3. SUITE for Violoncello, in G major .. *Bach*  
M. THELMA BENTWICH (Scholar)
  4. SONGS .. a. Aus den östlichen Rosen } *Schumann*  
b. Schneeglöckchen }  
c. Widmung .. }  
GLADYS BLUME (Exhibitioner)
  5. PIANO SOLO .. *Clementi*  
Sonata, No. 14, in D major  
FLORENCE HANSON (Clementi Exhibitioner), A.R.C.M.
  6. SONGS .. a. Mondnacht .. *Schumann*  
b. Ständchen .. *R. Strauss*  
CLARA SIMONS
  7. ORGAN SOLO Pièce héroïque *Enrico Bossi*  
ALBERT MIDGLEY (Scholar), A.R.C.M.
- Accompanists—  
DOROTHY GRASON. H. ARNOLD SMITH, A.R.C.M.  
CONSTANCE STOCKBRIDGE

## Thursday, June 20 (Orchestral)

1. OVERTURE .. Oberon .. *Weber*
  2. CONCERTO for Violin & Orchestra .. *Lalo*  
Symphonie Espagnole  
ANTONIO PIEDRA (Exhibitioner)
  3. AIR .. Air des adieux (*Jeanne d'Arc*) *Tchaikovsky*  
MARY CONGREVE-PRIDGEON (Exhibitioner)
  4. VARIATIONS for Orchestra, on a Chinese Theme *E. Goossens, Jr.*  
(First performance) Scholar, A.R.C.M.  
(Conducted by the Composer)
  5. FANTASIA for Piano & Orchestra, on Hungarian Folk-tunes *Liszt*  
ROSALIE STOKES (Exhibitioner)
  6. SCHERZO .. L'Apprenti Sorcier *Paul Dukas*
- Conductor—SIR CHARLES V. STANFORD,  
D.C.L., M.A., Mus. Doc.

## Thursday, July 4 (Chamber).

1. CONCERTO, in D major, op. 21 *Ernest Chausson*  
for Piano, Violin and String Quartet  
DOUGLAS G. A. FOX (Scholar)  
ANTONIO PIEDRA (Exhibitioner)  
EUGENE GOOSSSENS (Scholar), A.R.C.M.  
WILLIAM A. F. SNELL (Exhibitioner), A.R.C.M.  
THOMAS PEATFIELD, A.R.C.M. JOHN K. SNOWDEN (Scholar)
  2. SONGS .. a. No more .. *G. Henschel*  
b. Chanson du papillon *Campra*  
EDNA INGLIS
  3. SONATA for Piano and Violin, in G major .. *Gustave Lekeu*  
NORAH CORDWELL (Scholar)
  4. SONGS a. Ich hab' ein kleines Lied erdacht .. *A. Bungert*  
b. Tryst .. *J. Sibelius*  
FLORENCE MELLORS (Exhibitioner)
  5. QUARTET for Strings, in E minor .. *Smetana*  
VERA FRENCH. DOROTHY GURNEY  
THOMAS PEATFIELD, A.R.C.M.  
JOHN K. SNOWDEN (Scholar)
- Accompanist—H. ARNOLD SMITH, A.R.C.M.

## Thursday, July 11 (Chamber).

1. QUARTET for Strings, in D major, op. 18, No. 3 *Beethoven*  
JESSIE STEWART (Exhibitioner), A.R.C.M.  
ELSIE DUDDING (Scholar), A.R.C.M.  
SYBIL MATURIN, A.R.C.M. JOHN K. SNOWDEN (Scholar)
2. SONGS .. a. Myrto .. *Delibes*  
b. Auftrage .. *Schumann*  
MARJORIE THOMPSON
3. PIANO SOLO .. *César Franck*  
Prelude, Chorale and Fugue  
REGINALD J. FOORT (Scholar)
4. SONGS .. a. La Procession .. *César Franck*  
b. The Sea hath its Pearls *R. Franz*  
KATHARINE VINCENT (Exhibitioner), A.R.C.M.
5. TRIO for Piano & Strings, in F minor, op. 65 .. *Dvorak*  
BERTHA NOTTINGHAM (Scholar)  
ELSIE M. DUDDING (Scholar), A.R.C.M.  
JOHN K. SNOWDEN (Scholar)

## Friday, July 19 (Orchestral).

1. SYMPHONY, No. 4, in D minor, op. 120 *Schumann*  
(dedicated to Joseph Joachim)
  2. VIOLIN SOLO Romance in A minor *Max Bruch*  
EUGENE GOOSSSENS (Scholar), A.R.C.M.
  3. SCENA .. Ave Maria .. *Max Bruch*  
CLYTIE HINE (Scholar), A.R.C.M.
  4. SYMPHONIC VARIATIONS for Piano and Orchestra .. "Normandy" *Arthur Somervell*  
First performance in London  
J. ALAN TAFES (Scholar)
  5. DANCES for Orchestra .. *Joh. Strauss*  
a. Polka—Vergnügungszug, op. 281  
b. Waltz—Johannis-Käferln, op. 82
- Conductor—SIR CHARLES V. STANFORD,  
D.C.L., M.A., Mus. Doc.

## The Patron's Fund Concert

*"The liberality of his present Majesty is equal to that of Mahmoud Shah—equal did I say?—nay, greater; because in the one case it was exercised towards the most celebrated poet of Persia, and in my case it is exercised towards the humble individual now before you."—J. MORIER.*

On Tuesday afternoon, July 23, the nineteenth concert of the Patron's Fund took place at the Queen's Hall. The concert was a brilliant one, and was specially memorable since the King and Queen accompanied by Princess Mary graced it with their presence. Their Majesties arrived soon after four o'clock, and were greeted by the enthusiasm of the audience and by the playing of the National Anthem, arranged by Sir Charles Stanford.

The concert opened with a Comedy Overture by H. Balfour Gardiner. This work had previously been heard at a concert given by the New Symphony Orchestra, but its repetition was fully justified.

Two movements of Saint-Saëns's Violin Concerto were brilliantly played by Mr Albert Sammons, who received quite an ovation at the close of his performance. The distinguished composer was himself present at the concert, and was induced by Mr Ernest Palmer, who was sitting beside him, to acknowledge the greetings of the audience.

Von Holst's Suite in F major, 'Phantasies,' was the only new work (excepting Mr Seed's song 'The Last Invocation') performed during the afternoon. The Suite consists of four movements, each of which is headed with a quotation. The music is highly imaginative and the scoring clever. The march:—

"The Jabberwock with eyes of flame,  
Came whiffing through the tulgey wood,  
And burbled as he came."

pleased the audience immensely, as also did the third movement, called 'Sleep.'

The most important work produced was another Suite, 'The Wasps,' by Mr Vaughan Williams. It is the concert arrangement of the incidental music composed for the performance of Aristophanes's Comedy at Cambridge in 1909. Its effect was no doubt lessened by being performed in a concert hall apart from its theatrical associations, and also from its position at the end of a long programme; but the music is captivating,



both in its design and musical characterization. In the March the composer is especially successful in portraying the dry humour of the procession of kitchen implements.

Mr York Bowen played the solo part of his interesting Pianoforte Concerto in D minor and major.

The following is the full programme :—

- |   |   |
|---|---|
| 1. COMEDY OVERTURE .. <i>H. Ballour Gardiner</i>                | 6. AIR .. <i>Inflamatus (Stabat Mater)</i> .. <i>Dvořák</i> |
| 2. SONG .. <i>The Last Invocation</i> .. <i>Harper Seed</i>     | MISS ELLA CASPERS   |
| MR HARDY WILLIAMSON   |   |
| 3. CONCERTO for Violin (two movements) in                       | 7. SUITE for Orchestra .. <i>The Wasps (Aristophanes)</i>   |
| B minor .. <i>Saint-Saëns</i>                                   | R. Vaughan Williams   |
| MR ALBERT SAMMONS   |   |
| 4. SUITE in F major .. <i>Phantasies</i> .. <i>G. von Holst</i> | THE NEW SYMPHONY ORCHESTRA                                  |
| 5. CONCERTO No. 2, for Piano and Orchestra,                     | Conductors—SIR CHARLES STANFORD, D.C.L., M.A.,              |
| in D minor and major .. <i>York Bowen</i>                       | MUS. DOC., and THE COMPOSERS                                |
| MR YORK BOWEN   |   |

## The Paris Competition

(BY A COMPETITOR)

*"Round the world if need be, and round the world again."*—NEWBOLT.

In a moment of enthusiasm the Blank Dash Choir (I suppress proper names for reasons of modesty) had entered for the competition of 'Chorales mixtes avec accompagnement' in the Concours International de Musique of 1912. Our secretarial staff had passed the next four weeks in wishing that they (and we) had never been born; but as the result of their activities some eighty of us turned up at the appointed Hall in Paris at 9 a.m. on the morning of Whit Monday. Some had travelled through the night and some had slept in slightly congested quarters, and none of us felt particularly songful at that hour of the morning; but our Conductor had bought a new hat and endeavoured to cheer us up.

We were led by back ways on to the platform of a pleasant and spacious Concert Hall, tenanted only by a few stray auditors and a majestic trio at the opposite end who were the jury. They sent us a kindly message from the President not to be shy and to rely on their broadmindedness, and we grouped ourselves and settled down to work.

The Test Piece was a pleasant little chorus of César Franck, which we sang as delicately as we could: unluckily, the piano which started in tune with us played a trifle sharp here and there (at least, that was how it seemed to us). We followed this up with our own selected 'morceau'—the Rig Veda Hymns of Von Holst, which we flattered ourselves would

open the jury's eyes. We were then led away to another room and another jury, and sang a little Italian song at sight. There was a general impression abroad that the words were in French ; but I am in a position to assure my fellow members that this was not so. But, as we were instructed to use the word ' La,' it did not matter. This concluded our performance, and we went downstairs in some depression of spirits, but were cheered on the way by overhearing the rival Choir singing the Test Piece very slow and very sharp. It must have been the silly old piano again, playing flat this time.

We were bidden to re-assemble at 5.30 in the Jardin des Tuileries for the grand procession of all the competing societies. On strolling down to the Place de la Concorde about 5.15, I found the whole place besieged by an enthusiastic mob, and the gate absolutely impassable. On moving round to the next entrance on the river side I found a similar mob ; but by enrolling myself as a temporary member of a naval brass band I managed to get in, and was piloted by a polite official to a cardboard notice on a stick bearing the device, ' The Blank Dash Choir,' around which a number of our members were grouped. There was an assembly ground of about a mile square entirely covered with similar rallying-points. Most of the societies were occupied in writing up ' 1<sup>er</sup> Prix ' on their notice-boards, and after a little bashful hesitation (the results were not yet announced), we did likewise.

Soon came the order to marshal for the procession, and an ardent spirit uplifted our notice-board and carried it in our van. Eventually we got into a sort of line, which converged with two other lines, and a prolonged halt was called. A member of a Bradford society who had temporarily affiliated himself to us was greeted with loud cries of ' Hullo, Bill ' from the right front, and disappeared. A Carlisle Boys' Choir with their master in charge suddenly appeared from nowhere, cut through our line between our tenors and altos and vanished into the welter. At length, we moved on to the eastern end of the garden and swung right round on to the central path, where we were finally arranged in a single file and sped westwards down the middle towards the grand stand. So we defiled hatless past President Fallières and M. Saint-Saëns, and other distinguished personages and out into the Place de la Concorde.

All the way on either side of us there was a huge, disorderly, highly jovial and friendly crowd, cheering, waving handkerchiefs and hats, and



vociferating 'Vivent les Anglais' and 'Hip, hip, hip!' All dignity left us long before we reached the Rue de Rivoli: it was quite a new sensation to march between miles of flushed and enthusiastic faces with continuous cheering in our ears and a brass band behind blowing down our necks. Our Conductor abandoned himself like the rest of us, only murmuring a faint prayer that none of his pupils were in the crowd.

At the Place de la Concorde gate we received a mysterious and almost oracular announcement. A heated man with a red face suddenly appeared from behind. 'Are you the Blank Dash Choir?' 'We are!' 'Then you have won the First Prize. I'm Stephens, of Halifax!' And he vanished. We subsequently found that we had only divided the First Prize: but none the less we are grateful to Stephens of Halifax. (Proper names again dissembled).

On and on down the Rue de Rivoli, past the Louvre, round the Hotel de Ville, on again eastwards—it was roses, roses all the way. The choirs from Alsace and Lorraine got the biggest reception, but the English were most kindly received throughout and we flattered ourselves that we were making a good impression on the crowd. 'Vive l'Angleterre,' 'Vivent les Anglais' and on our side 'Vive la France' 'Vivent les Français'—so it went on the whole way. At length about 8.15 we reached the Place de la Bastille where, as the Programme said, there was 'dislocation.' With a feeling as if I had attended simultaneously a political demonstration, a Bank Holiday pic-nic, several riots, an Old Boys' reunion and a Pan-European Congress, and had had a very good time at all of them, I dragged my weary limbs away across the Pont Sully to where the dome of the Panthéon, dimly seen in the twilight, marked my homeward way. And not long after with sensations of heartfelt content and gratitude I was lifting a fine tankard of beer to the eternal well-being of Paris, the great French nation, and the Concours International de Musique.

A. H. S.

### **The R.C.M. Union 'At Home.'**

*"There was a sound of revelry by night."—MACAULAY*

Had any inhabitant of the outside world been in a position to peep into the Concert Hall on the night of June 27 last one glance would have convinced him of the whole-hearted enjoyment of everyone to be seen inside.

Although invitations had been sent out for 8.30, by 8 o'clock or very shortly after a great number of members including the Committee had arrived, and the opening of the doors was the signal for a steady stream of guests which flowed down the steps into the hall where they were received by the Honorary Secretaries, Mrs Bindon and Miss Emily Daymond. Chairs were quickly occupied by groups of friends and in half-an-hour's time they were at a premium. Many had to content themselves with standing room to hear the selection of music which began shortly afterwards.

There were loud and emphatic demands for an encore of Dr Charles Wood's dashing setting of 'The British Grenadiers,' which seemed to call forth instant enthusiasm; and, equally, it was hardly surprising that the beautiful playing and singing of Miss Beatrice Harrison, Miss Phyllis Lett and Mr J. Campbell McInnes also brought requests for more from the audience and in each case the artist generously gave more.

The recitations of Mr Cairns James, needless to say, also met with rapt interest. They were mostly in the form of stories, and one, which told of the pathetic end of a performing bird as related by its master, the travelling showman, nearly brought tears to the eyes of his listeners—so perfectly was it told.

When busy and gifted musicians such as these can spare time to return and give of their best it is a sure proof that love for the College does not easily wane in the hearts of her former pupils. A word of appreciative thanks is also due to the splendid little Choir of tenors and basses who sang with rare life and fervour under the inspiring bâton of the Director.

Certainly, if numbers make for success the party was a success, but other factors contributed to this end as well. Deep down there is a spirit of enthusiasm, an *esprit de corps*, a loyal devotion to the College, to its Director and to one another that lives on in the heart of each student long after he or she has ceased to sign the daily attendance book. And it is just this spirit that surges up and draws one and all back to these happy yearly gatherings promoted by the R.C.M. Union for whose existence we can none of us be too grateful. They strengthen the bonds of friendship that Time too often severs and prevent slighter ties of acquaintanceship from fading into forgetfulness.



To our devoted Honorary Secretaries Miss Marion Scott and Miss Beatrix Darnell we are grateful for the unflagging energy and thoughtfulness and time cheerfully given without which these parties could not be what they are. Organization such as this makes very large demands on the promoters and their praise cannot be too often sung.

Then, too, what should we do without Mr Visetti's generous gift of lovely flowers and plants for the Platform and decoration of the Hall? They are quite indispensable, the more so since for the last seven years we have grown accustomed to his charming liberality. This year there was also a beautiful gift of flowers from the Director, whose kindly interest in all the doings of the Union never fails.

For the excellent arrangement of the Concert Hall, the Garden and the Examination Hall, we are indebted to Messrs Parker and English who for days worked hard and accomplished wonders, as did Mr Pycock with his fairy wand of electricity by which he transformed dark and dull corners of the garden into small Paradises.

Once more Mrs Flowers and her willing maids fed the hungry with delights and slaked dry throats with cooling draughts, to which the sound of an avalanche of falling crockery only gave added zest! Nor must we forget the efficient help given by Messrs Fern, Perry, Polkinghorne, Broadbelt, Stammers and Humphreys, as well as the other members of the office staff.

Amongst the distinguished visitors were Sir Alexander Mackenzie, Dr Harford Lloyd, Mr Charles Morley, Mr Howard Morley, Mr Oscar Beringer and Sir Francis Champneys.

OLGA MONTAGU

## The Royal Collegian Abroad

*" ' Up ! ' they cry, ' the day is come  
On the smiling valleys ;  
We have beat the morning drum ;  
Playmate, join your allies ! ' "*—R. L. STEVENSON

### LONDON CONCERTS

Mr James Friskin gave a most enjoyable Recital at the Steinway Hall on May 20. His interesting interpretation of Bach's Goldberg Variations will not soon be forgotten by those who had the pleasure of hearing it. The Programme included two 'Sketches' by Mr Frank Bridge and a 'Ballade' by Mr Friskin. In response to repeated demands for an encore, Mr Friskin played Tausig's arrangement of the Bach Choral Prelude 'O Mensch beweine dein' Sünde gross.'

Miss Beatrice Dunn and Mr Clive Carey gave another of their delightful performances of English Folk Songs in Costume on May 17.

\* \* \*

Several vocal Recitals have been given by past Collegians during the Term.

Mr Robert Chignell gave a varied and attractive Programme on June 20, when his powers of dramatic interpretation were very amply manifested. On June 10, Miss Christian Keay appeared at the Steinway Hall, and gave great pleasure by her artistic and thoughtful singing of the various songs on the Programme.

\* \* \*

Miss Phyllis Lett gave a most successful Matinée Musicale at the Ritz Hotel on June 25 in conjunction with her sister, Miss Hilda Lett. The Programme contained a very interesting selection of songs in German, French and English, one by Dr Walford Davies being included in the last group.

\* \* \*

Among instrumental Concerts we notice a Recital by Miss Isoline Harvey on June 28, and a Concert at Morley Hall, in which the Misses Amy and Jessie Grimson and Mr Edward Mason took part. At one of the Twelve O'Clock Concerts the London String Quartet played Mr Harry Keyser's Quartet in E flat.

#### IN THE PROVINCES

A Summer School of Music was organised at Hindhead during the month of August. The chief studies were Opera, Chamber Music and Concerted Vocal Music and among the lecturers were Madame Marie Brema, Herr Georg Gräner and Mr Rutland Boughton, the last-named being also the General Musical Director of the scheme.

\* \* \*

Miss Olga Montagu took the part of her ancestress, Lady Sandwich, in the Hinchinbroke Pageant on July 6.

#### ST. LEONARDS-ON-SEA

Miss Annie Kenwood gave her 6th Series of Chamber Music Concerts last winter. The Programmes were of great interest and variety and besides Miss Kenwood herself several old Collegians took part. Miss Maud Gay, Mr Harold Samuel and Mr James Friskin were among the Pianists, and Miss Izard, Mr Kinze and Mr Ivor James played solos and with Miss Sybil Maturin assisted in the Concerted Music. Among the works performed were Arne's Trio Sonatas in A minor and E minor, and César Franck's Piano Quintet; Miss Kenwood played Beethoven's Sonata in G major, and César Franck's Sonata in A major with Mr Harold Samuel.

#### WYCOMBE ABBEY

Mrs Ronald Carter's Quartet Party gave two very successful and much appreciated Concerts at Wycombe Abbey School in March. A writer in the School Magazine sums up the Concerts with happy discernment. She says:—

"On March 2 we had the great pleasure of hearing a Concert given by Mrs Ronald Carter and her friends.

"The Programme was as follows:—

QUARTET in D minor .. .. . <i>Mozart</i>	SONATA in G major, for Pianoforte & Violin <i>Brahms</i> Allegro ma non Troppo
Mrs RONALD CARTER. Miss FANNY EVELEIGH	Mr HAROLD SAMUEL and Mrs RONALD CARTER
Miss FRANCES MARSHALL. Mr IVOR JAMES	QUINTET in A major .. .. . <i>Dvorák</i> Mr HAROLD SAMUEL and Mrs RONALD CARTER'S STRING QUARTET

"The Mozart Quartet in D minor is an extremely interesting work, and was played with delightful finish and balance.

"The 1st movement of the Brahms Sonata in G for Piano and Violin is a typical example of Brahms in his most gracious mood. It was beautifully rendered, and we longed to hear the rest of the work.



"Dvorák's Quintet for Piano and Strings is a remarkably vigorous and picturesque work, the strong Slavonic character of which is especially apparent in the "Dumka" (or elegy). The Scherzo literally sparkles with bright and vivacious phrases.

"On March 23, this delightful work was repeated by the same performers and we received it with great enthusiasm.

"The Schumann Quintet was also played. It is wonderfully beautiful and one always longs to hear it again and again. We were especially interested in the piano part of the 3rd movement and were filled with admiration for the way it was played.

"It is a great privilege to hear such great works and to hear them rendered by such good artists. We shall always look back upon these two Concerts as being particularly delightful and inspiring."

#### BOURNEMOUTH

Mr Hamilton Law writes from 136 Old Christchurch Road, to tell us of his new venture—The Bournemouth School of Music for which we send him our hearty good wishes.

#### MANCHESTER

Miss Marjorie Richardson gave a Duo Pianoforte Recital with Mr Greenwood on April 26 at the Memorial Hall. The Programme included Bach's Concerto in C major for two Pianos and Strings and Liszt's Concerto Pathétique, the two performers being especially successful in their treatment of the former composition. By all accounts it was a very enjoyable Concert.

#### CAMBRIDGE

Two former Collegians, Miss Madeleine Booth and Miss Maud Gay, gave a joint Recital on May 4, when they had the assistance of Señor Rubio. Miss Booth played Bach's Sonata in G major for Violin alone, as well as several 'arrangements' by Kreisler. Miss Gay was heard in a Nocturne and other works by Chopin.

#### N. E. SUSSEX & TUNBRIDGE WELLS MUSICAL FESTIVAL ASSOCIATION

The Competition connected with this Association took place in April, and Miss Helen Egerton's Choir from Hurst Green carried off the first prize among five Choral Societies. The tests were 'Diaphenia' by Sir Charles Stanford, and 'Sleep Gentle Lady' by Bishop, and Dr Percy Buck was the judge.

Miss Egerton had a similar success last year, when her Female Voice Choir was awarded the prize. We think that Hurst Green is to be congratulated on having such an able and enthusiastic Conductor.

#### IN TWO CONTINENTS

Mr Ioan Lloyd Powell, who has been for some time past studying in Germany, gave a most successful Recital in Berlin on February 1. He won golden opinions both for the excellence of his technical powers and for his ability to meet the temperamental and artistic requirements of all the works on the Programme, which was of a most comprehensive description.

#### SHANGHAI

Miss Maggie Richard, who studied under Mr Bent at the College, is taking an active part in the musical life here. She writes:—"We have the advantage of being very cosmopolitan here and drawing our musical talent from a number of European nations and not a little from America. . . . The R.C.M. at present finds its sole representative in myself. Besides a Municipal Orchestra, we have a Philharmonic and a Chamber Music Society. I play next to the leader in the Philharmonic, and at the Chamber Music Meetings I have played at four out of six this winter. . . .

During my next holidays I have arranged a couple of Recitals at Soochon and Nanking and I hope to plan a similar tour in the summer. If any R.C.M. Students contemplate coming out East, let me assure them of a large field for musical work and enjoyment, and I, for one, will eagerly hail a fellow-student from the dear old R.C.M."

#### IN THE COLONIES

##### ADELAIDE

Collegians will congratulate Mr and Mrs Winsloe Hall on their appointments as orchestral conductor and professor of singing, respectively, at the Conservatorium. Mrs Winsloe Hall sends us the Programme of the first Concert given under her husband's bâton. It included Tchaikovsky's Pathetic Symphony and other works of interest, and she herself appeared as soloist in 'Elizabeth's Greeting' from 'Tannhäuser.'

On another occasion a most successful performance was given of Mr Winsloe Hall's Song Cycle 'A Garden of Flowers,' the lyrics for which were written by his wife.

##### QUEENSTOWN

Miss Elfrida Gairdner appeared with great success at a Vocal Recital given by Miss Fincken, a former student of the Royal Academy. Her solos were the first movement of Bach's F major Concerto and 'Tango' by Señor Arbos, the latter being very heartily encored.

##### JOHANNESBURG

Several old Collegians appeared in the Quinlan Opera Season. Madame Agnes Nicholls took the part of Brünnhilde in the 'Ring,' Miss Rosina Beynon, Mr Spencer Thomas and Mr Arthur Wynn sang in 'Tales of Hoffmann' and 'Carmen,' and Mr Charles Magrath in 'Aida.'

Mrs Deane says:—

"32 DE VILLIERS ST., JOHANNESBURG. June 10, 1912.

"Johannesburg immensely enjoyed its six weeks' season of Grand Opera by the Quinlan Company, in March and April. The soloists included Agnes Nicholls, Rosina Beynon, Charles Magrath, Arthur Wynn and Spencer Thomas, so that the College was well represented. I was able to see them all and with the exception of Mr Wynn they were all able to come to see me, but we were so busy—rehearsals and performances for the company, and I with my work—and distances are so great in Johannesburg, that we could not do all we wished—still, we managed a good deal! Fortunately for me, dear Agnes Nicholls was staying quite close by and we did a lot together, both of work and play, for I helped her in two rôles she was unexpectedly called upon to sing, which was a great joy to me. The Operas were splendidly put on, and considering the very small stage, it was quite wonderful, and how one did enjoy the singing and the orchestra! You happy mortals who hear music and meet congenial spirits every day of your lives can barely realize what it is to us (who are doing our best at the ends of the earth) when good music and first rate artists come along, it happens only so very occasionally, and when it does one feels a different being and one gets more than a whiff of the dearly-loved 'atmosphere' left behind. The Colonies are young countries and the musicians who are in them are most self-sacrificing in their efforts to create and encourage the love of the Art (and they get precious little material reward certainly in S. Africa since the War). We all know what a very great deal there is to do, but it is astonishing *how much has been done*—our critics sometimes forget this. The Opera Co. all enjoyed their visit here tremendously and were given an excellent time both in and out of the theatre. We have nothing in prospect at present in the musical way and it is near holidays when thousands of folk migrate to the sea for July to escape the bitter cold here. I am playing at a big Reception at Pretoria next week, and the week after I am off to Natal. I shall

try to look up my old friend Mrs Buchanan (Gertrude King) and Clifford Foster at Durban. It is always delightful to get the Magazine and we do so enjoy reading the Director's Addresses. With kind regards to all friends at College.

Yours sincerely,

GRACE DEAN.

#### PORT ELIZABETH

Miss Hilda Jameson who has just joined the musical staff of the Collegiate School, writes telling us of her many and varied impressions on first arriving in Cape Colony. After describing the splendour of the sun-rise which greeted her on her arrival at Cape Town and her various experiences in that place she goes on to tell us of Port Elizabeth itself and her work in the school. She writes :—"The class-singing is on the whole wonderfully good, though I have many a hard struggle to prevent them from singing flat. The children here are surprisingly lacking in self-consciousness and shyness; in Standard III., where they are from 8 to 10 years, I often have them clamouring with both hands up to be allowed to sing alone, and in an older class I have a Quartet of children of 12 years who come gaily out and sing their part-songs alone. Among my Piano Pupils I have one or two talented ones, but many of them seem to have had their energy burnt out of them by the up-country heat.

"... With much affection for everyone and everything in College."

#### WEDDINGS

We offer hearty congratulations to Mrs Basil Reinold (Miss Gladys Honey), who was married on June 11; to Mrs Francis Geoghegan (Miss Lilian Illidge), who was married at Wolverhampton on June 12, and to Mr and Mrs Herbert Kinze (Miss Olive Blume), whose marriage took place on July 31, at St. James's, Sussex Gardens, when Mr Harold Darke played the organ.

\* \* \*

Miss Viola Tree's many friends wished her much happiness on her marriage with Mr Alan Parsons on July 11. The ceremony took place at St. Martin's-in-the-Fields, and Sir Walter Parratt played the organ. Mr Visetti composed a special song for female voices in honour of the bride, the words of which were written by Mr Aveling, and this was sung by a small choir of Collegians when Mrs Parsons returned to All Souls' Place from the Church.

\* \* \*

Mrs René Eber (Miss Alice Cotton) has now a little daughter, Pamela Alicia Mary, born on April 17.

#### APPOINTMENTS

Dr Cyril Rootham has been appointed Conductor to the Cambridge University Musical Society, in succession to Dr Alan Gray, who has resigned the position.

\* \* \*

Congratulations also fall to Mr D. G. A. Fox, who has won the Organ Scholarship at Keble College, Oxford.

#### OBITUARY (Miss Olive D. Bell)

To all who knew Olive Dade Bell, the announcement of her death on August 21, at St. Gervais, Savoy, must have come as a keen grief. Even those who only knew her a little, felt themselves in touch with a steadfast and helpful personality when in her presence. She was the second daughter of Canon G. C. Bell, and studied at the R.C.M. some years ago, but always kept in touch with College, and was one of the earliest members of the Union. Her sound musicianship and excellent gifts as an ensemble player made her well known in London artistic circles, while her unflinching kindness and readiness to help others must remain as a fragrant memory in many hearts.



## **The R.A.M. Club Magazine**

The 36th number of this Magazine contains the announcement that Sir Alexander Mackenzie has accepted the office of President of the R.A.M. Club for the fourth time since its foundation in 1889. The latest portrait of the President is included in the Magazine, together with excellent and detailed reports of his recent lectures at the Royal Institution on Russian Music and on Liszt. Sir Alexander's personal reminiscences of Liszt are particularly interesting. As usual, the Magazine contains plenty of local news about the doings of Academicians which may be also interesting to Collegians, and Mr Harry Farjeon heads the number with a racy description of a new art, the Art of Smells, showing how it may develop on parallel lines to those of the Art of Sound.

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### **In a Garden**

I watched the rosebud fall, the leafing fade,  
 And weakly thus to Ignorance appealed,  
 'Must I uproot the tree?' Its fate was sealed!  
 But as I broke the ground, the ruthless spade  
 Parched soil exposed, my rashness to dissuade:  
 White strangled veins which sap nor life could yield.  
 Shamed then, my proud neglectfulness revealed,  
 Rich copious mould around the stem I laid.

A Nation pines! Her scions cease to bear—  
 Cursed, as a callous ground is cursed, with greed;  
 And sternly as we prune the branch above,  
 The young growth fails, for at the root we spare  
 Her priceless, common food. The Land has need!  
 Give! Give! Not gold—that perishes—but Love.

A. AITKEN CRAWSHAW

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### **"The Phono-Rhythmic Method of French."**

"THE SCIENCE AND TECHNIQUE OF FRENCH PRONUNCIATION AND RHYTHM."

Those who do not know the Phono-Rhythmic Method of French—and there are very few who do, for it is practically unknown in this country—cannot imagine what a wonderfully interesting and fascinating study it is. It is the science and technique of French pronunciation and rhythm,

and anything scientific is always interesting, for one gets at the root of the matter. This method secures the student an absolutely irreproachable accent in song and in speech no matter to what nation he may belong, provided he is not afflicted with deafness.

When one learns French from a French teacher, one acquires a certain number of words and can, perhaps, as many do, make one's self understood, and can even talk fluently. But the accent! Even when one has spent many years in France it too often remains as English as English can be. It must be torture to the French ear but of course we are never told that our accent is bad. The French think that our throats and mouths are differently formed, and that it is quite impossible for us to speak as they do—which is all nonsense. The fact of the matter is that they know it is bad, but cannot shew us the remedy. They, having a perfect French accent themselves and never having had anything to learn, do not realize what we do wrong. We try to mimic them, the musical person hears the true accent and perhaps gets it, but is not always sure of it, because he does not know how he does it—a very poor way of learning. Many think that a French tongue ought to teach this method but on the contrary an English teacher knows by sad experience all the pitfalls which the English student will meet, hears with English ears the wrong accent, the faulty rhythm, sees the naturally incorrect shaping of the English mouth and is, or should be, in possession of the skill to set the pupil right. When you have learned the Phono-Rhythmic method, for the technique of pronunciation, then go to your French teacher for your vocabulary and idiom of the language.

The student of this method can do more in one year in this country than in six years in France. It is certain that it is a great aid to other languages, for in French the fifteen vowel sounds are so subtle and so fine that they open the ear to any vowel sound in other languages. In order to get the particular colour or tone of each vowel, it must be produced by a certain shaping of the lips (which, by the way, is most excellent for Singers), and it is that certain shaping of the mouth that makes the vowel at once 'French.' The first thing the pupil is taught is to train the ear to hear the fifteen vowel sounds. Then he begins to read, decomposing each word into as many sounds as it contains. After the study of sounds comes the transition from one sound to another, which for people not French is most difficult and most important. Then are given all the



rules on pronunciation, rhythm, accent, inflections and lastly, on the poetry of the language. There is a lesson dealing with 'liaison' or joinings, contrasts and different short rules; also one on the linking of the syllables, as in the sentence—

“ Mon père avait une autre et bonne idée.”

where nearly every word is linked with the next.

Three faults are common in the transition from one sound to another, which takes place principally after the nasals. We are apt to say “N,” “M” or “NG” at the end of the nasal. We sound “N” in “Lundi,” “M” in “Combien” and “NG” in “Encore,” which are all quite wrong. The “N” and the “M” make the vowel nasal; there is no consonant sounded here in good French pronunciation.

A lesson on the duration of sounds is very important. In French, every syllable has the same length, but there are a few sounds that are longer than others when they finish the sections of sentences, and there is a rule for that. The rhythm is therefore so regular that one might beat time while reading, counting one beat for each sound in general and two beats for the longer sounds.

French rhythm is quite opposed to English rhythm. In the greater number of words in English there is one syllable upon which stress is laid and the rest is sometimes scarcely audible. In the word “Madam” for instance, the syllable “Mad” is nearly all that is heard; this does not take place in French where every syllable is equally accentuated.

The ‘mute e’ plays the greatest part in the pronunciation and rhythm. In French the syllables should follow and run into one another smoothly. It often happens that certain consonants meet, that they cannot be pronounced together without effort or jerk. The ‘mute e’ then becomes useful; it is sounded and in this way the consonants are isolated and pronounced separately. This happens in the middle of words and also between them. In the word ‘Allemagne,’ the middle ‘e’ is dropped, but in ‘Angleterre,’ the middle ‘e’ is sounded. Between the words ‘Je ne sais pas,’ the ‘ne’ is dropped and not pronounced, but in ‘Il *ne* sait pas,’ the *ne* is pronounced. There is a rule for this; you know exactly when you must drop, and where sound the ‘mute e.’ That



is the delight of this method ; there is a rule for everything, and you can never be in doubt.

All these studies, which appear very complicated and long, require but a few months of consecutive steady work to accomplish. Moreover, the study helps to improve the English diction. It means that you learn to use your lips, a thing English people never do in their own language, and so, by using your lips, your diction is improved and the voice has more carrying power.

HENRIETTA KRÜGER

## The Term's Awards

MIDSUMMER TERM, 1912.

*" Liberty and progress are the goal in Art as in all life."*—BEETHOVEN

### COUNCIL EXHIBITIONS (£50)—

Percival R. Kirby	(Composition)	£8
Olive M. Sturgess	(Singing)	£10
Jessie C. Stewart, A.R.C.M.	}	£8
Enid F. L. Knight-Bruce		£8
Dorothy Gurney		£8
John S. Robson	(Organ)	£8

### THE LONDON MUSICAL SOCIETY'S PRIZE (value £3 3s) FOR SINGING—

Ivor G. Walters (Scholar)

### MESSRS W. E. HILL & SONS' PRIZE OF A VIOLIN, BOW AND CASE—

Eugène A. Goossens, A.R.C.M. (Scholar)

### THE WORSHIPFUL COMPANY OF MUSICIANS' SILVER MEDAL—

Eugène A. Goossens, A.R.C.M. (Scholar)

### THE LILIAN ELDÉE SCHOLARSHIP FOR FEMALE SINGERS has been renewed to—

Clytie M. Hine, A.R.C.M.

### THE WHITCOMBE PORTSMOUTH SCHOLARSHIP has been renewed to—

Dora Horner (Singing)

### THE DIRECTOR'S HISTORY PRIZE FOR EASTER TERM, 1912, has been awarded to—

Lily M. Mines

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